

ESTABLISHED 1846

STORY & CAMP,
General Western Managers,
No. 203 North Fifth Street, St. Louis, Mo.

J. ESTEY & COMPANY'S Organ Manufactory.

THESE Works are situated in the beautiful Village of BRATTLEBORO, VERMONT. They consist of EIGHT MAIN FACTORIES, fronting on Birge Street, forty feet apart, one hundred feet long, and three stories high, and varying from thirty to thirty-eight feet in width, according to the work to be done in them.

Messrs. ESTEY & Co. have also recently occupied a large four story building, in addition to their main factory, to accommodate their constantly increasing business.

The DRY HOUSES are in the rear, and are divided into various apartments, with sufficient capacity to hold several hundred thousand feet of lumber, enough to ensure an ample supply of well-seasoned material at all times. All the arrangements are of the most modern and improved character.

In the rear of Factory No. 4, is a FIRE-PROOF ENGINE AND BOILER HOUSE, containing six large boilers, of three hundred horse-power, furnishing steam for the engine, and heat for the buildings. The ENGINE is of the celebrated CORLISS patent, and of one hundred horse-power.

The PACKING, STOVE and GAS HOUSES, and several other buildings for the use of and connected with the establishment, are situated about the works at convenient distances, and form altogether the most complete system that has yet been devised.

From the OFFICE there goes out a net-work of Telephones, Speaking-Tubes and Electric Bells, bringing into instantaneous communication with headquarters all parts of the establishment.

It will be seen that human ingenuity and foresight have been taxed to the utmost to prevent accident and provide for emergencies. Indeed, everything within the reach of skill and capital has been done to secure the comfort, convenience and health of the workmen, and the safety, perfection and economical working of the establishment.

Their yards contain constantly upwards of *two million feet of lumber* undergoing nature's own process of curing, and native and Western forests are constantly laid under tribute to supply the material necessary to carry on this vast enterprise.

Continually improvements are being made to carry out the grand scheme projected by Messrs. ESTEY & Co. in order that they may be able to furnish Organs in sufficient numbers to meet the pressing public demand.

Since the establishment of the Works in their present locality, new Streets have been opened in the part of the town adjacent, and a large and thriving Village, called ESTEYVILLE, has grown up. The location and surroundings are unusually attractive, and the well-kept streets and fine houses, together with a prevailing atmosphere of neatness and comfort, give substantial evidence that thrift and industry are leading elements in the populous community.

→: Established 1846. :←

ILLUSTRATED CATALOGUE



MANUFACTURED BY

J. ESTEY & COMPANY,
BRATTLEBORO, VERMONT.

GIVING A BRIEF ACCOUNT OF THE MOST EXTENSIVE REED ORGAN ESTABLISHMENT
IN THE WORLD; TOGETHER WITH A DESCRIPTION OF THE DIFFERENT
STYLES OF ORGANS MANUFACTURED, THEIR PECULIARITIES
AND PATENTED IMPROVEMENTS.

— ALSO —

THE WRITTEN STATEMENTS OF CELEBRATED MUSICIANS, ORGANISTS, AND CRITICS, WHO HAVE
EXAMINED THE ESTEY ORGANS, AND A FEW FROM THE THOUSANDS OF OTHER
TESTIMONIALS RECEIVED FROM PURCHASERS AND USERS.

— S. & C. —

L. H. BIGLOW & COMPANY, PRINTERS AND STATIONERS, 13 WILLIAM STREET, NEW YORK.

1882.

Patented Improvements.

We beg to assure our agents and all customers that we warrant every Organ we make, not only in regard to its quality, but against any and all claims for patents or patented improvements of every name and nature.

We never knowingly use a single improvement or patented device which we have not a perfect right to use. Our course has always been to pay inventors a liberal price for their inventions, if they were anything we could make useful in our Organs. Our improvements are patented in this and foreign countries, and we annex below a list of the most important ones which we have patented in the United States, together with patents purchased of their owners and assigned to us, and also the most important ones under which we are licensed.

Relying entirely upon our efforts to make the best Organ possible, and willing always to sell the same for a moderate price, the public have appreciated our efforts and extended to us their high encomiums and liberal patronage—and with these laurels we are content.

List of Patents.

BY L. K. FULLER, OF THE FIRM OF J. ESTEY & COMPANY.

Dec. 1, 1868.....No. 84,486	Feb. 23, 1875.....No. 160,052	Jan. 22, 1878.....No. 199,429
" 5, 1871..... " 121,609	Mch. 2, 1875..... " 160,316	May 25, 1880..... " 228,053
" 5, 1871..... " 121,610	" 9, 1875..... " 160,515	Sept. 26, 1871..... " D 5,289
July 23, 1872..... " 129,810	April 27, 1875..... " 162,467	" 26, 1871..... " 5,290
June 10, 1873..... " 139,666	Feb. 29, 1876..... " 174,223	May 27, 1873..... " 6,677
Sept. 9, 1873..... " 142,690	Mch. 28, 1876..... " 175,447	" 27, 1873..... " 6,678
April 21, 1874..... " 150,017	April 17, 1877..... " 189,554	Feb. 24, 1874..... " 7,199
" 21, 1874..... " 150,018	" 17, 1877..... " 189,555	May 8, 1877..... " 9,958
	May 15, 1877..... " 190,843	

PURCHASED BY J. ESTEY & CO. OF THEIR EMPLOYEES.

Nov. 19, 1867.....No. 71,245	July 2, 1878.....No. 205,624	Nov. 3, 1874.....No. 7,843
Mch. 24, 1868..... " 76,013	Mch. 18, 1873..... " D 6,509	June 26, 1877..... " 10,072
Aug. 20, 1872..... " 130,677	" 18, 1873..... " 6,510	" 26, 1877..... " 10,073
" 3, 1875..... " 166,437	" 18, 1873..... " 6,511	April 16, 1878..... " 10,635
Mch. 28, 1876..... " 175,542	May 27, 1873..... " 6,679	Aug. 26, 1879..... " 11,374
Oct. 24, 1876..... " 183,522	" 27, 1873..... " 6,680	April 20, 1880..... " 11,742
June 11, 1878..... " 204,732	Nov. 3, 1874..... " 7,830	" 20, 1880..... " 11,742
	" 3, 1874..... " 7,842	

PURCHASED BY J. ESTEY & CO. OF OTHER INVENTORS.

June 25, 1861.....No. 32,654	Sept. 10, 1861.....No. 33,278	Feb. 29, 1876.....No. 174,207
	Jan. 9, 1866..... " 51,994	

LEADING PATENTS UNDER WHICH J. ESTEY & CO. HOLD LICENSES.

Oct. 13, 1857*.....No. 18,399	Jan. 22, 1867.....No. 61,305	May 9, 1866.....No. 177,163
Jan. 30, 1866..... " 52,339	" 6, 1871..... " 115,671	July 16, 1868..... " 206,008

* Extended October 9, 1871.

RE-ISSUED PATENTS.

May 21, 1861.....No. 1,190	May 18, 1875.....No. 2,524	Oct. 5, 1869.....No. 3,665
" 18, 1875..... " 2,523	" 18, 1869..... " 3,444	April 19, 1864..... " 1,653

PATENTED TRADE-MARKS AND COPYRIGHTS.

April 19, 1866.....No. 270	Feb. 7, 1869.....No. 310	May 6, 1879.....No. 7,259
June 2, 1866..... " 275	May 6, 1875..... " 2,523	" 6, 1879..... " 7,260
" 29, 1866..... " 279	" 18, 1875..... " 2,524	Feb. 28, 1880..... "
	Aug. 7, 1877..... " 4,997	

The Estey Organ.



THE PUBLIC MAY RELY UPON THE FACT THAT, AS FAST AS REAL IMPROVEMENTS CAN BE PERFECTED, THEY WILL BE INTRODUCED IN THE ESTEY ORGAN.

Among the many important improvements already adopted in these celebrated instruments, particular attention is directed to the following:

The Patent Vox Humana.

This wonderful invention was perfected and brought out in the ESTEY ORGAN in 1865. It consists of a revolving fan, placed just back of the Reeds, which, when set in motion by the appropriate stop, imparts to the tone a wondrously thrilling effect unknown in instrumental music before its introduction. In fact, the ESTEY VOX HUMANA changes the reed-tone completely, giving it the sympathetic sweetness of the human voice.

The Patent Vox Jubilante.

The character of the tone of this register is marked and surprisingly effective. On the ESTEY ORGAN, it enables the performer to produce grand and thrilling effects. In the distance can be heard the sweet *Diapason*, gradually increasing in power and beauty as it approaches, until finally it mingles with the royal *Jubilante*, and bursts upon the ear like the resonant peal of a full band, charming and delighting beyond expression.

The Patent Violetta.

This is a very soft Stop of great beauty, and is often introduced for an "echo" with very fine effect. It is specially fitted for accompaniments. Vain attempts have been made by others to produce the delicate effects of the ESTEY VIOLETTA, by the use of various *clumsy contrivances*, but one and all have proved complicated failures.

The Patent Harmonique Coupler.

This is an octave-coupler used on a single manual, which doubles the power of the instrument without necessitating an increase in the size or number of Reeds. Thus, with this attachment, an Organ containing two sets of Reeds is instantly made equivalent to one of four sets, and a tri-reed equals one of six sets.

The Patent Manual Sub-Bass.

This improvement brings into use an independent set of large and powerful SUB-BASS REEDS, which are played with the ordinary keys, and controlled by a stop. The manner in which these Reeds are placed on the air chamber increases the volume of tone at least a third. This new and valuable invention requires no extra room, has the effect of pedal bass, and may be used by any performer. The invention is fully covered by patents.

The Patent Knee-Swell.

This swell gives the player control of the instrument, and produces a perfect *crescendo* or *diminuendo*. It far exceeds the Automatic Swell or any other ever used. When not in use it folds back out of the way.

The Patent Organ Bellows.

This invention greatly enhances the power and quality of the tone, without increasing the size of the instrument. For large Organs a bellows of peculiar construction and increased capacity has been introduced.

The Patent Reed-Board.

This Reed-board gives the ESTEY ORGAN a vastly improved tone, making it much more like a pipe-organ than any other in the market. It is an improvement of inestimable importance, and is covered by several patents.

The Patent Reeds.

A number of *very great* improvements in Reeds have been and are constantly being perfected by Messrs. ESTEY & Co., the results of which are readily discernible in the power, purity, variety and beauty of tone characterizing their Organs.

Improved Tone.

However attractive or elaborate may be the outward finishing of an Organ, it can only be regarded as a failure unless its tone is absolutely dispossessed of the torturing *twang* that formerly characterized reed music. QUALITY OF TONE is the distinct feature that places the ESTEY ORGAN so far in advance of all others. It possesses *the invaluable desideratum of a pipe-like tone*, which is round, full and powerful, and yet capable of the most delicate articulations and shades of feeling. The purity and sweetness of this unequalled tone excite the wonder and admiration of all who hear it, and many and persistent are the inquiries as to how it can be produced. It is simply the result of an intelligent combination of improvements, in which the Reeds play a most important part. There is the same difference between the Reeds of the ESTEY ORGAN and those of other makers, that there is between a cultivated and an uncultivated human voice. In the first place, there are several patents covering the construction of the Reed-Boards, which thus embody improvements not found elsewhere. Then the perfected Reeds are the result of long and careful study. They are made by the most costly and exact machinery known to modern mechanics, from stock of a fine peculiar

texture, melted and rolled expressly for this house. After being fashioned by machinery, they are subjected to the most thorough, dexterous and delicate manipulation. Some of the workmen in this department have been in it from the start, and the leading tuners have devoted their lives to that particular branch. In view of the results attained, Messrs. ESTEY & Co. claim that their method of manufacture, seconded by such skill and experience, enables them to produce a tone from their Reeds which has never yet been in any degree successfully imitated.

It should be added that the machinery employed in this work is, confessedly, the finest of its kind in the world, and many applications have naturally been made for duplicates or drawings of it. The large outlay necessary to perfect it has made it imperative to deny all such applicants.

Improved Material.

The material used in the construction of the ESTEY ORGANS is tested and prepared in the most thorough manner known to modern science. The most scrupulous care is taken at every stage of the work. The lumber is first exposed to the open air for a given period, that it may have a natural seasoning, and then is dried in kilns built for the purpose. When it goes thence to the workshops, it is well nigh proof against climatic influences and changes, and thus adds very materially to the tone as well as general excellence of the instrument. The entire material is selected with jealous care, and only that which has been proved the best beyond a peradventure, is allowed to enter into any part of the ESTEY ORGAN.

Artistic Cases.

The CASES of the ESTEY ORGAN are the result of a happy union of artistic handiwork and adapted machinery, and are calculated to satisfy the most cultivated taste without enhancing the cost of the instrument disproportionately. Tawdry tinsel and mere outside show are persistently avoided, while real beauty and fitness are everywhere encouraged. The aim is to meet every demand with something exactly suited to it, in character and execution, which shall combine utility and attractiveness. Styles in the furniture of public buildings and private residences are constantly changing; and musical instruments, such as organs and pianos at least, are naturally expected to conform to them in some degree. The resources and artisans of the ESTEY Manufactory are such that the vagaries of fashion in this respect are at once perceptible in the CASES of the ESTEY ORGAN. NEW CASES are all the time being brought out, which for chasteness of design, rich ornamentation, quaint and elaborate embellishment, excellence of finish and general adaptability, have never been equalled. Special demands, whatever intricacy of art-work they may involve, are promptly met. Many of the styles illustrated on succeeding pages are entirely fresh, and must at once commend themselves as fitted alike to add to the attraction of the public auditorium, or grace the private parlor and boudoir, and every home-shrine or fireside, however humble, has new attraction from their presence.

WITH the rapidly increasing demand for Organs for use in public worship, stimulated doubtless by the wonderful adaptability of the ESTEY CHAPEL ORGANS to that purpose, a very general desire is expressed for an Organ well adapted and of sufficient power for Mission Churches, Sunday Schools, small Lodge Rooms, &c., but not as expensive as our large Chapel Organ, and in order that none may go unsupplied, we have brought out a very fine Organ at an astonishingly low price.

Style 220. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of FLUTE REEDS, and one Two and one-half Octave Set of VIOLA REEDS. SIX STOPS:

Diapason, Flute, Melodia, Viola, I. Forte, II. Forte.

Style 221. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, with one Octave of MANUAL SUB-BASS. SEVEN STOPS:

Diapason, Vox Jubilante, Melodia, Viola, Sub-Bass, I. Forte, II. Forte.

Style 222. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of heavy MANUAL SUB-BASS and HARMONIQUE COUPLER. EIGHT STOPS:

Diapason, Flute, Melodia, Viola, Sub-Bass, Harmonique, I. Forte, II. Forte.

Until now I had seen in the Harmonium nothing but a "piano with a bad cold," but since I have heard the admirable ESTEY ORGAN, I have at once understood this instrument, and can hardly tell you how much I have been struck with the beauty of its tone, its power, and its marvelous charms. It is truly a revelation.

Paris.

DÉSIRÉE ARTÔT.

With much pleasure I give you my opinion of the ESTEY ORGANS. The instrument purchased of you has been played by such artists as Mad. ANNA BISHOP, RONCONI, CLARA PERL, Mad. VARRAN, HOFFMAN, ERRANI and many others, and all have expressed unanimously their warmest admiration. As a solo instrument, with piano accompaniment, it is unsurpassed and wonderful.

LONDON.

JOHN MANNING,

Of the Royal Academy of Music.

A rare treat was granted to me by the examination of the ESTEY COTTAGE ORGANS. I can well confess never to have heard such a beautiful tone, regarding power as well as softness. The management of the instruments is at the same time so easy and agreeable that even an unpracticed Harmonium player is soon at home. The response of the tone is also extraordinarily prompt. The external appearance is original, tasteful, and the instruments of the above firm have made a great sensation.

PRAGUE.

LUDWIG SLANSKY,

Orchestra Leader at the Royal Theatre.

I am highly charmed with the tone and touch of the ESTEY ORGANS, and am glad to give testimony to this in writing.

LONDON.

WILHELM GANS,

Director and Leader of the Philharmonic Concerts.

The ESTEY COTTAGE ORGAN, which we bought for use in church, fills by a pure, full and very agreeable tone its purpose entirely, and is furthermore distinguished to great advantage from all other similar instruments by remaining in excellent tune.

ZSCHAITEN.

F. SCHMALZ, Pastor,

In the name of the Church.

The undersigned confirm, that the ESTEY ORGAN, furnished to the Chapel of the House of Deaconesses here, gives perfect satisfaction. The tone is more organ-like than that of the instrument formerly used, and its power fully sufficient to lead the singing. We enjoy daily the beautiful, rich sounding instrument.

EISENACH.

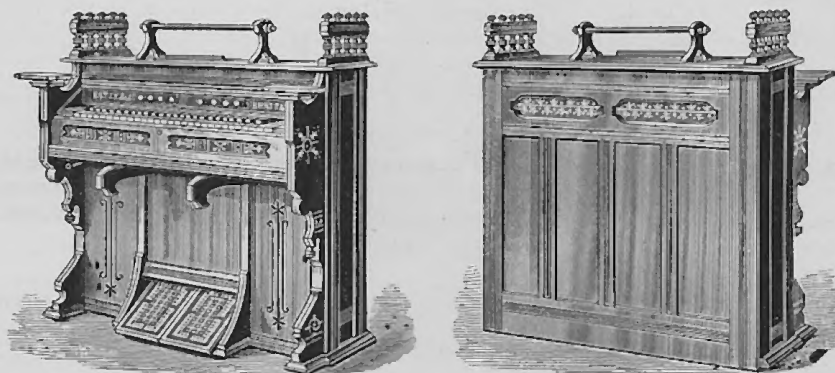
THE SISTERS OF THE EVANGEL.

House of Deaconesses.

The above judgment approved.

BECKER, House-Pastor.

CHAPEL ORGAN.



LENGTH, 4 ft. 1½ in.; DEPTH, 2 ft.; HEIGHT, 3 ft. 8½ in. WEIGHT, boxed, 325 lbs.

NOTICE.—These Organs, constructed with elevated ends, are made under J. ESTEY & Co.'s Patents No. 9,958 and No. 190,843. Since their introduction by ESTEY & Co., many other makers have been copying them, but all similar Organs of other makers are an infringement.

The ESTEY ORGAN, which for years has adorned our Church, gives us always the greatest pleasure.

Tennessee.

THE SISTERS OF ST. AGNES.

I esteem the ESTEY American Organs on account of their excellence and originality in quality of the tone, far above any known instruments of that class.

COLOGNE.

GEORGE JAPHE, *Concert-Master*.

[From EL PORVENIRO, *Sevilla*.]

RELIGIOUS FESTIVAL.—The celebration of the Venerable Brotherhood of the Priests of St. Peter, which is to take place on Sunday next, promises to be magnificent. At that festival will be sung the Grand Mass, "Tu es Petrus," by a large chorus of voices, accompanied by one of the grand and expressive Organs of the house of ESTEY & COMPANY, in the United States. These Organs, on account of their exceeding bell-like, enchanting tones, and their surprising compass are capable of grand results.

The Cottage Organs of ESTEY & Co. are distinguished by a beautiful, even tone, as well as the marked characteristics of the different registers, and are, as a substitute for an instrument for the performance of serious music (pipe organ), highly to be recommended. Their exterior is very tasteful.

PRAGUE.

JAS. FOERSTER, *Prof. at the Imp. Conservatory*

Style 281. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, with TREMOLO. NINE STOPS:

*Diapason, Vox Jubilante, Melodia, Viola, Dolce, Dulciana, Tremolo,
I. Forte, II. Forte.*

Style 284. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, with TREMOLO. ELEVEN STOPS:

*Diapason, Flute, Vox Jubilante, Melodia, Viola, Violetta, Dolce, Dulciana,
Tremolo, I. Forte, II. Fortè.*

Style 289. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of MANUAL SUB-BASS with addition of HARMONIQUE COUPLER and VOX HUMANA. THIRTEEN STOPS:

*Diapason, Flute, Violetta, Vox Jubilante, Melodia, Viola, Dolce, Dulciana,
Sub-Bass, Harmonique Coupler, Vox Humana, I. Forte, II. Forte.*

ALL THE ABOVE ORGANS ARE FURNISHED WITH THE GRAND ORGAN ATTACHMENT.
VOX HUMANA adds \$10 to list price, except in Style 289, which is already supplied with it.

I have often had the opportunity to hear and to play on the ESTEY Harmoniums, and am perfectly charmed with the full sympathetic tone of these instruments. On no other Harmoniums can be produced, with such purity and precision, the choir-like sound in the lower registers so similar to a fine Church Organ; and with pleasure I have played for hours on these instruments. I recommend them most warmly to a music loving public.

St. Petersburg.

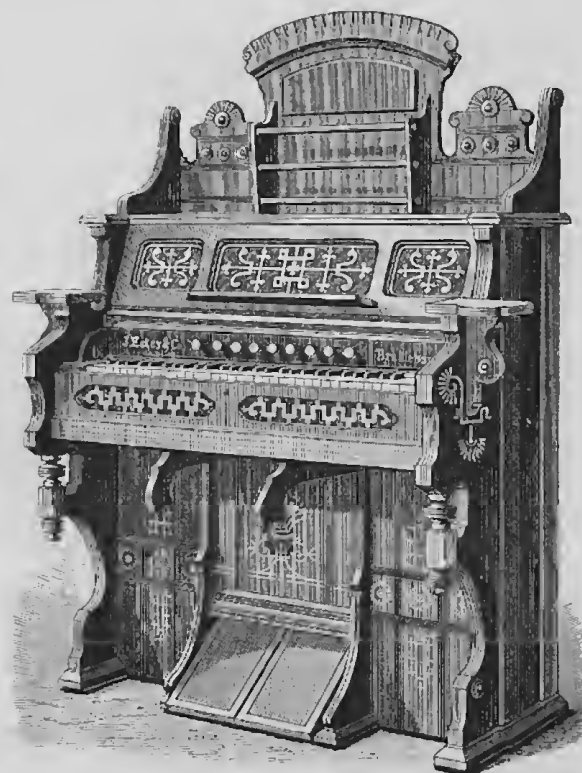
ANNETTE ESSIPOFF.

The ESTEY American Organs are distinguished by power and fullness of tone with admirable purity and softness.

LONDON.

SIR JULIUS BENEDICT.

FIVE OCTAVE ORGAN.



LENGTH, 4 ft. 4½ in.; DEPTH, 1 ft. 11½ in.; HEIGHT, 5 ft. 5½ in. WEIGHT, boxed, 340 lbs.

Since the introduction of our Style 521 Organ a few months since, there has been a demand for an Organ with less expensive case and not so elaborate in design or embellishment as the first mentioned Organ.

With a view to satisfy such a want we have just brought out an entirely new design, and have the pleasure of presenting now for the first time our Style 280.

In it will be found the well-known and desirable features of the ESTEY ORGANS, and no care has been spared to make it a very valuable Organ for the price offered.

The undersigned has purchased of A. Merhaut one of the ESTEY ORGANS, which, with regard to fullness of tone and solid and tasteful workmanship gives entire satisfaction.

Leipzig.

Dr. Med. R. WEICKERT.

[From the AMPHON, a Paper for the Musical World, Prague.]

For the Cottage Organ, which more and more enjoys popularity, we have to thank the Americans. At the head of this industry stands the firm of J. ESTEY & Co., Brattleboro, Vermont. The manufactory, founded by JACOB ESTEY, has constructed over 100,000 such instruments, a number which can only be explained by the fact that the Cottage Organ is an instrument, moderate in price, which any Church Society can procure, and will find fully appropriate for its purpose. In Europe these Cottage Organs have also found introduction, and as a consequence into several churches in Bohemia.

Style 521. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, with TREMOLO. NINE STOPS:

*Diapason, Vox Jubilante, Melodia, Viola, Dolce, Dulciana, Tremolo,
I. Forte, II. Forte,*

(Six Octave Organ this Style, No. 571.)

Style 524. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, with TREMOLO. ELEVEN STOPS:

*Diapason, Flute, Vox Jubilante, Melodia, Viola, Violetta, Dolce, Dulciana,
Tremolo, I. Forte, II. Forte.*

(Six Octave Organ this Style, No. 574.)

Style 526. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REED, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Octave of heavy MANUAL SUB-BASS REEDS, with TREMOLO. TWELVE STOPS:

*Diapason, Flute, Vox Jubilante, Melodia, Viola, Violetta, Dolce, Dulciana,
Sub-Bass, Tremolo, I. Forte, II. Forte.*

(Six Octave Organ this Style, No. 576.)

Style 529. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of MANUAL SUB-BASS, with addition of HARMONIQUE COUPLER and VOX HUMANA. THIRTEEN STOPS:

*Diapason, Flute, Violetta, Vox Jubilante, Melodia, Viola, Dolce, Dulciana,
Sub-Bass, Harmonique Coupler, Vox Humana, I. Forte, II. Forte.*

(Six Octave Organ this Style, No. 579.)

ALL THE ABOVE ORGANS ARE FURNISHED WITH THE GRAND ORGAN ATTACHMENT.

VOX HUMANA adds \$10 to list price, except in Style 529, which is already supplied with it.

FIVE OCTAVE ORGAN.



LENGTH, 4 ft. 7½ in.; DEPTH, 2 ft.; HEIGHT, 5 ft. 11½ in. WEIGHT, boxed, 400 lbs.

Two years ago we presented to the trade an Upright Organ with elevated back, which swept the trade with wonderful rapidity. Thousands upon thousands of them were sold, and it became so much the custom to inquire for the ESTEY "Queen" (Style 501), and to judge other Organs by that standard, that other makers were forced to get out something akin to it, in appearance at least.

Some *disreputable dealers* (self-styled manufacturers) did not hesitate to copy it, but we were greatly astonished one day to receive an open acknowledgment of extreme poverty of design and ability, in the form of an almost literal adoption of our design with the addition of a little extra illumination; and this was done by one of the largest concerns in the business, to whom, judging by their advertisements, might be applied the words of Job: "Doubtless ye are *the people* and wisdom shall die with you."

We therefore at once dropped the Style 501 Organ, and our Designer, who has no superior in the country, immediately brought out our chaste and elegant **Style 521**. To see it is to admire it; to purchase, leads to constant and growing attraction to its beauties, both in outline and adornment. The demand for it has been simply phenomenal, and there is every indication of a larger demand than ever the coming season. We have decided to make this Style still more popular by the introduction of the beautiful *Violetta* into all Styles above 521.

FOR years there has been a pressing demand for an Organ of tasteful, appropriate, even imposing appearance, specially designed for Chancels of Churches and Chapels, and that could be used in Lodge Rooms or Halls, and allow the Organist to face the audience without being hidden by the instrument. Every convenience in this connection having been carefully studied and provided for, it is confidently believed that the CHAPEL ORGAN here presented will meet all requirements and prove indispensable in the use for which it is designed. The back of the case is finished to correspond with the front, and so arranged as to let the full volume of sound into the auditorium. The moderate price at which this fine instrument is offered will not prove the least of its attractions.

— This CHAPEL ORGAN is a special production of the Messrs. ESTEY & COMPANY, and is protected by United States patents Nos. 9,958 and 190,843, and all parties engaged in manufacturing or selling similar Organs are doing so in violation of these patents, and consequently are liable under the law.

Style 330. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of MANUAL SUB-BASS REEDS, with the GRAND ORGAN (Knee) STOP and HARMONIQUE COUPLER, which doubles the power of the instrument. EIGHT STOPS:

Diapason, Vox Jubilante, Melodia, Viola, Sub-Bass, Harmonique Coupler, I. Forte, II. Forte.

Style 331. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Octave of powerful MANUAL SUB-BASS REEDS, the HARMONIQUE COUPLER, with the VOX HUMANA and GRAND ORGAN (Knee) STOP. ELEVEN STOPS:

Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Sub-Bass, Vox Humana, Harmonique Coupler, I. Forte, II. Forte.

Style 332. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of TRUMPET REEDS, one Two and one-half Octave Set of BOURDON REEDS, one Octave of MANUAL SUB-BASS REEDS, with HARMONIQUE COUPLER, VOX HUMANA and GRAND ORGAN. ELEVEN STOPS:

Diapason, Flute, Melodia, Viola, Trumpet, Bourdon, Sub-Bass, Harmonique Coupler, Vox Humana, I. Forte, II. Forte.

The ESTEY ORGANS are of a marvellous sonority, combining with this a great suavity; they are certainly the most complete Organs I have ever heard.

Paris.

MARIANO DE PADILLA, (*the famous Spanish Baritone.*)

I must express to you my sincerest thanks for assisting us in the acquisition of an ESTEY ORGAN, and for the great pleasure which this instrument gives to the sick and the Sisters. It corresponds entirely with our wishes, and is perfectly satisfactory. We are astonished at the capacity of the instrument and its modulations, and the solid external appearance is also very pleasing.

STASSFURT.

SISTER AUGUSTE, *Matron of City Hospital.*

I testify with pleasure that the ESTEY ORGAN purchased, not only answered all expectations at the first examination and test, but has proved itself, after better acquaintance with its peculiarities, to be still more than expected. It combines with easy management, precision, power, fullness, beauty and softness of tone, and is, on account of its cheapness, facility of transportation and the small space it occupies, to be warmly recommended for house and church services.

EISENACH, January, 1878.

THE PUBLISHER OF THE THURING. LUTH. CHURCH PAPER.

I received the Organ in best condition, and find no words to express my satisfaction. I must say with Dr. H. C. VOGEL, that after having begun to play, it is very hard to stop. The facility with which all disorders that may occur can be corrected, is very enjoyable. For instance: the low C sharp key in the Viola would not respond to the touch; I extracted with the reed hook the corresponding reed, took out the thread which had got between the tongue and socket, and the tone was reestablished. I must confess truly that the opinions of the ESTEY ORGAN in the Illustrated Catalogue contain the pure truth.

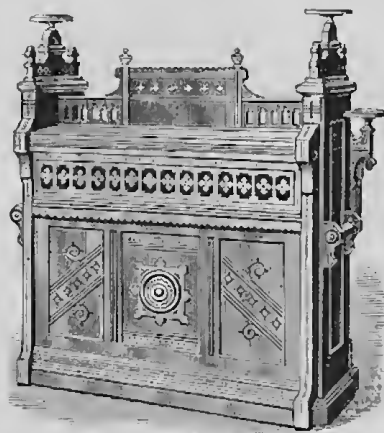
REKAS, HUNGARY, March, 1878.

JOH. MAGA, *Counsellor at Law.*

CHAPEL ORGAN.



No. 330. — Front View.



No. 330. — Back View.

LENGTH, 4 ft. 7 in.; DEPTH, 2 ft. 3 in.; HEIGHT, 4 ft. 7½ in. WEIGHT, boxed, 425 lbs.

After having played and examined the Organs of J. ESTEY & CO. I can fully confirm that they are the best substitute for the Pipe Organ in smaller churches and in schools, and that the smaller ones are very appropriate for family use, and should be highly recommended.

J. H. NEBELONG, Organist.

After having used and heard the above Organs in our late concerts we fully concur in the above statement, and say in addition, that the tone is very beautiful, round and effective.

Copenhagen.

OLE BULL.

FRED. BULL, Director of Music.

[HARTUNG GAZETTE, No. 87, Königsberg, April 11, 1878.]

At the Good Friday performance of the Mattheus Passion in the new Exchange, the organ part was executed upon three ESTEY ORGANS, which, according to the effect to be obtained, were played either separately or together. At former performances of the Passion in the Church, the organ part had to be omitted on account of difficulties in the tuning. The effect which the ESTEY ORGANS produced was grand, and surpassed all expectations.

The purchased ESTEY ORGAN surpasses all expectations, and it, as I hope, it will preserve its solidity, I must confess to you that it is the most perfect thing ever produced.

AARHUUS.

A. BEINCKMANN, Pastor.

I cannot forbear to testify that the ESTEY COTTAGE ORGANS, combined with an elegant exterior, possess an extraordinary soft, clear and full tone, which makes them especially useful for churches, for which purpose, having myself bought one, I herewith warmly recommend them.

KAUSTED, Pastorate.

L. HJORTIL, Pastor.

While examining the Cottage Organs of J. ESTEY & Co., I was surprised with the extraordinary softness, fullness and beauty of their tone. With easy management the response of the different registers, preserving their individuality, is noble, and comes so near a pipe organ, that these instruments deserve above all others the next place to it. This last and most important quality gives the above instruments preference before all others, and recommends them worthily for church and house.

ST. PETERSBURG.

EDWARD NAPRAYNIK.

Orchestra Leader of the Imp. Opera, and Director of the Music Society of St. Petersburg.

Style 604. This instrument contains one Five Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of FLUTE REEDS, the VOX HUMANA and GRAND ORGAN. NINE STOPS:

Melodia, Viola, Diapason, Vox Jubilante, Dolce, Dulciana, Vox Humana, I. Forte, II. Forte. Grand Organ (Knee) and Knee Swell.

(Six Octave Organ this Style, No. 654, see Price List.)

Style 606. This Organ contains one Five Octave Set of DIAPASON REEDS, one Five Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, with VOX HUMANA and GRAND ORGAN STOP. ELEVEN STOPS:

Melodia, Viola, Diapason, Flute, Vox Jubilante, Violetta, Dolce, Dulciana, Vox Humana, I. Forte, II. Forte. Grand Organ (Knee) and Knee Swell.

(Six Octave Organ this Style, No. 656, see Price List.)

Style 610. This Organ contains one Five Octave Set of DIAPASON REEDS, one Five Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Octave of powerful MANUAL SUB-BASS REEDS, the HARMONIQUE COUPLER, the VOX HUMANA and GRAND ORGAN STOP. It has the power of about Six Sets of Reeds, and its variety is almost endless. THIRTEEN STOPS:

Melodia, Viola, Diapason, Flute, Vox Jubilante, Violetta, Dolce, Dulciana, Sub-Bass, Vox Humana, Harmonique Coupler, I. Forte, II. Forte. Grand Organ (Knee) and Knee Swell.

(Six Octave Organ this Style, No. 660, see Price List.)

The bewitching, beautiful, and at the same time ennobling organ tone of these instruments is unique in its way and really inspiring. In our vocal concerts in Europe these Organs have always given us the greatest satisfaction, as their rich, noble tone sympathizes so perfectly with the finest shadings of the human voice.

ORIGINAL SWEDISH LADIES QUARTETTE,
Hilda Wideberg, Amy Aberg, Maria Pettersson, Wilhelmine Söderlund.

I have heard with pleasure the excellent instruments of ESTEY & Co., whose soft, noble tone, capable of modulation, assures them a prominent position among instruments of that class.

VIENNA.

ADOLPH PROSNITZ,
Prof. at the Imperial Conservatory.

The Cottage Organs of ESTEY & Co. have such a beautiful organ-like tone that they are preferable to any other fabrications of that kind. Such an instrument was used at the performance of a Grand Mass in the Imperial Parochial Church of St. Augustine, where it excited the universal admiration and wonder of connoisseurs by its power and fullness of tone.

VIENNA.

J. LEOPOLD EDEN,
Music Director at St. Augustine and the P. Minoriten.

The splendid Organs of Messrs. ESTEY & Co. have given great satisfaction as regards their perfect mechanism, quality of tone, and elegance, and I recommend warmly these distinguished instruments of the above-named firm.

CONSTANTINOPLE.

AUGUSTO LOMBARDI,
Pianist, Composer and Professor of Music.

It was a great pleasure to me to become acquainted with the Cottage Organs of Messrs. ESTEY & Co., Brattleboro. These instruments, which in the character of their tone do not differ from a pipe organ, are distinguished by their beauty and quality of sound, as well as extraordinary softness and sweetness in connection with the greatest fullness and power. I have heard so far no Harmonium which has charmed and satisfied me to such a degree as the ESTEY ORGAN.

DRESDEN

IGNAZ BRULL, Composer.

FIVE OCTAVE ORGAN.



LENGTH, 4 ft. 5½ in.; DEPTH, 2 ft.; HEIGHT, 4 ft. 11½ in. WEIGHT, boxed, 425 lbs.

The ESTEY ORGANS deserve the highest admiration. I consider them unsurpassed by any I have ever seen.

FRANZ AHT. (*The eminent Composer.*)

I recently had occasion to give my judgment, officially, on reed instruments, and am confirmed in the opinion then formed that ESTEY'S COTTAGE ORGANS are without a superior for "exceedingly quick articulation and round tone"—the essential feature in instruments of this class. I have also critically examined the new *Vox Humana Tremolo*, and am free to concede to it all the excellence claimed for it. In fact, it is the only *Tremolo* I have ever heard that is really worthy of the name.

NEW YORK.

GEO. JARDINE, *Pipe Organ Builder.*

I am happy to express my conviction that no *Tremolo* has yet been invented that will in any degree compare with the *Vox Humana* for beauty of effect. In fact it seems to me to be *absolutely perfect*, leaving nothing to be desired.

WESTFIELD, MASS.

WM. A. JOHNSON, *Pipe Organ Builder.*

After comparing the ESTEY ORGANS with others, I can state that they possess an extraordinary, grand and beautiful tone.

COPENHAGEN.

PROF. A. BERGGREEN,

The above opinion of Prof. BERGGREEN is my own in every respect.

Inspector of Instruction in Singing.

COPENHAGEN.

VIGGO RANNE, *Pastor of the Church of the Virgin.*

The Harmoniums of ESTEY & Co., which I have had an opportunity to play, distinguished themselves by a *splendid to-the-heart-speaking tone*, of easy and agreeable management, and can be highly recommended to every one.

GRAZ.

PROF. FERD. THIEROT, *Director of the Steyer Music Society.*

Of all the instruments tried, the ESTEY'S enjoy so far the greatest success.

ST. LOUIS, U. S. A.

J. WESLEY JOHNSON, *Pastor of the M. E. Church.*

Of the Organs of Messrs. ESTEY & Co., I can only say, I am astonished with the fullness and beauty of their tone.

LEIPZIG.

C. F. BECKER, *Organist.*

I had occasion to play the ESTEY HARMONIUMS, of which Mr. FEMMER has a rich collection, very often, and to examine them thoroughly, and have found that each instrument, with regard to construction, management, and fullness of tone, deserves to be named: Excellent!

MAGDEBURG.

HERMANN THIELSCHER,
Orchestra Leader at the New City Theatre.

Style 84. The BOUDOIR ORGAN contains one Five Octave Set of DIAPASON REEDS, one Five Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Octave of powerful MANUAL SUB-BASS REEDS, the HARMONIQUE COUPLER and the VOX HUMANA. It is also provided with a GRAND ORGAN STOP, by which the full power of the Organ may be obtained at once. Key-Board of Five Octaves compass. Improved Knee-Swell, Reed-Board and Bellows. This is the most complete and elegant instrument in use. The design is entirely original, and has an excellent effect upon its musical capacity. The Case is of Solid Black Walnut, with elaborate carvings, French and other fancy Walnut entering into its ornamentation. It is beautifully finished in Shellac and Oil, with finely polished panels. ELEVEN STOPS:

Melodia, Viola, Diapason, Flute, Violette, Vox Jubilante, Sub-Bass, Vox Humana, Harmonique Coupler, I. Forte, II. Forte, Grand Organ (Knee) and Knee Swell.

The tone of the ESTEY ORGANS is very beautiful and noble, and gives me the greatest pleasure. My great friend Franz Liszt is also charmed and delighted with them

RICHARD WAGNER.

NOTE.—The great WAGNER Festival at Baireuth will be recorded as one of the distinct musical sensations of the century, and may prove the inauguration of a new epoch in musical expression. In any case it has, in the estimation of many, placed the author of the Nibelungen Trilogy at the very head of modern composers. To win the golden opinion of such an artist and have it endorsed by the greatest pianist of the age, the renowned ABBE LISZT, would seem to be honor enough for any instrument. Anything further must approach an *embarrass des richesses*. Herr WAGNER, however, makes his comment from actual knowledge whereof he affirms, for the finest Reed Organ that ever left America, and probably the finest ever made, was sent from the ESTEY manufactory to Baireuth for use in the Nibelungen Festival.

I am pleased to inform you that the ESTEY ORGAN No. 84, meets my expectations perfectly, especially in the arrangement of a second knee swell, which enables the player, when using only few registers, to change at once to the full organ, very advantageous and pleasant.

GAST, NEUHOF, (Pommernia.)

C. STEFFENHAGEN.

The Style 84 purchased from you is excellent, much better than the one of ———, (another American firm.)

KAMENETZ-PODOLSK.

GUSTAV FIEDLER.

[VILLAGE GAZETTE, No. 173. Hildburghausen, April 13.]

The following is taken from the report of a concert, and will be of interest to outside circles: "Some days ago the Liederkranz Society, under the direction of Prof. THURNAN, gave a concert, which was highly enjoyed. An additional charm was given by the cooperation of the ESTEY ORGAN. After hearing so much talk about this instrument, we were glad to see its practical working. We heard indeed an instrument, which, under the masterly hand of Mr. HARNACKE, had the effect of an *Organ*, and at the same time the distinctive features of the Harmonium as a house and solo instrument were not lacking. In a clever arrangement of WAGNER'S 'Lohengrin,' Mr. H. had an opportunity to show the capacity of the ESTEY ORGAN in Crescendo and Tremulando, as well as in the richness of modulation of the various registers. Other excellencies appeared in the duo with the piano, executed in connection with the director of the concert. In addition we will state that the combination of organ with chorus and piano in the hymnus by BECKER had such an effect upon the ear as to create the greatest enthusiasm among connoisseurs, and we consider the cooperation of the organ at musical performances by vocal societies a great progress, it being a *valuable substitute for the orchestra*."

BOUDOIR ORGAN.



LENGTH, 4 ft. 6 in.; DEPTH, 2 ft. 1½ in.; HEIGHT, 5 ft. 7 in. (without ornamental top, 5 ft. 1 in.) WEIGHT, boxed, 500 lbs.

The ESTEY ORGAN in the possession of his Highness the Duke, has in its forte a superb, full, organ-like tone, and is, in its piano, with proper treatment of the registers, so soft and sweet as to be very effective in the accompaniment of voices. The construction and mechanism of the instrument, and the easy touch as well as the great precision of its action, give great satisfaction in every respect. By authority, I give you in the foregoing, the opinion of his Highness the Duke.

Gotha, April, 1878.

Respectfully,

VON TEMPLETEY.

The Harmonium No. 84, is in good condition, and the present possessor of it is very much pleased with it.

BAIRNUTH.

ED. STEINGRAEBER.

Style 85. We have the pleasure of presenting herewith a new design for Style 85. It needs no words of commendation, as its beauty is apparent. No mere embellishment of outward case, however, can do justice to the extreme brilliancy and "lifting" quality of the tone. It is simply unequalled in its adaptation to the wants of LODGES, LECTURE ROOMS, SUNDAY SCHOOLS and even CHURCHES. It has a powerful Sub-Bass, with independent Reeds, and is the most brilliant Single Manual Organ made, yet so simple in arrangement that ordinary players can manage it easily. Messrs. ESTEY & Co. have lately introduced a great improvement in the Bellows, whereby the player can operate the foot Blow-Pedals, and also have the aid of a second person to operate an independent Bellows, with a Blow-Lever, if desired. The Grand Organ (Knee) Stop, by which the full power of the Organ may be secured instantaneously, is introduced into all these Organs.

The HARMONIC ORGAN has one Three Octave Set of CLARINET REEDS, one Five Octave Set of DIAPASON REEDS, one Five Octave Set of FLUTE REEDS, one Three Octave Set of VOX JUBILANTE REEDS, one Two Octave SET of VIOLETTA REEDS, one Three Octave Set of WALD FLUTE REEDS, of great brilliancy, a very powerful One and one-half Octave Set of MANUAL SUB-BASS REEDS, the VOX HUMANA and the HARMONIQUE COUPLER. Key-Board of Five Octaves compass and improved Knee-Swell. The case is of new and elegant design, having handles at each end for convenience in moving, and is large enough to admit of great size in the Air Chambers and Bellows, thus giving a power and depth of tone unattainable in smaller instruments. FOURTEEN STOPS:

*Drapason, Melodia, Flute, Viola, Violetta, Vox Jubilante, Clarionet, Wald Flute,
Sub-Bass, Vox Humana, Harmonique Coupler, Melodia Forte,
Wald Flute Forte, Flute Forte. Grand Organ (Knee)
and Knee Swell.*

The instrument purchased is so perfect in its appointments that I can recommend Messrs. ESTEY & CO. very warmly.

Graz.

BARON v. REZNICEK, Field-Marshal Lieutenant.

The ESTEY ORGAN purchased by me has given me entire satisfaction in every respect. The tone of the instrument is round and of organ-like fullness, and the different voices are finely shaded. The construction is simple and solid, and permits even a "non-mechanic" to repair any disarrangement which may happen. The Style 85, which I use for Church services, is strong enough to lead and command the singing of a large congregation.

EISENACH.

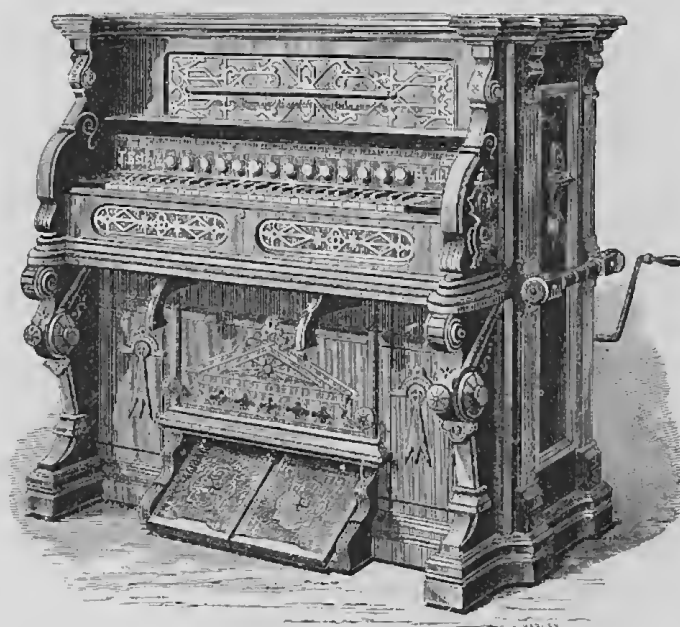
BECKER, Pastor of the Convent.

Having repeatedly heard and played the Cottage Organs of J. ESTEY & Co., I have come to the conclusion that these instruments, by their fullness, beauty and capacity of modulation in tone, and in the easy management of the different registers in the quickest movements, combine excellencies which distinguish them very materially from other fabrications of this kind, and recommend them not only to Churches, Schools and Conservatories, but also to Theatres, Vocal Societies and Music Rooms.

STETTIN.

CARL KUSSMALY, Royal Music Director.

HARMONIC ORGAN.



LENGTH, 4 ft. 8 in. (WITH BLOW LEVER ATTACHED, 5 ft. 9½ in.); DEPTH, 2 ft. 7 in.; HEIGHT, 4 ft. 3 in.
WEIGHT, boxed, 555 lbs.

[From LA PATRIA, Bologna, Dec. 12, 1877.]

The public had occasion to hear at the concert of Mr. Livio Mazza an ESTEY ORGAN. Mr. Mazza played with splendid effect a Notturmo by Leiback and a Fantasia of his own composition. How appropriate the instrument is for the accompaniment of voices, was shown by the performance of Mr. Lefebvre Wely's Quartette, Hymn to the Virgin.

The Organ-Harmoniums with two or more registers which were for sale at Mr. EMMER'S, would, by the quality of their tone and capacity of modulation, give perfect satisfaction to all connoisseurs of such instruments.

MAGDEBURG.

A. G. RITTER,
Royal Music Director and Dome Organist.

The ESTEY ORGANS are the most perfect in the line of Harmoniums and House Organs of which, so far, I have any knowledge. The construction of the mechanism, the easy management as well as the multitude of tone modulations, make these instruments for the House, but more so for use in Theatres, Schools, Chapels, etc., very appropriate. Not only is their volume of sound sufficient, but their tone in the different registers is such as to satisfy all æsthetic and artistic demands.

LEIPZIG.

PROF. ALBERT TOTTMANN.

Style 87. This Organ, designed for CHURCHES, LECTURE and SOCIETY ROOMS and MUSIC HALLS, is a great favorite with Organists. It contains Two Manuals and Sixteen Stops, one Five Octave Set of FLUTE REEDS, one Five Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of PRINCIPAL REEDS, one Two and one-half Octave Set of DULCIANA REEDS, one Two and one-half Octave Set of CLARINET REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Two and one-half Octave Set of CREMONA REEDS, one Two and one-half Octave Set of GAMBA REEDS, one Two and one-half Octave Set of BOURDON REEDS, one Two and one-half Octave Set of DELICANTE REEDS, one Octave of MANUAL SUB-BASS REEDS, the VOX HUMANA and the MANUAL COUPLER. It also has the patent improved KNEE-SWELL, REED-BOARD and BELLows, with Double BLOW-PEDALS.

The MANUAL SUB-BASS, of the same size as Pedal Reeds, possesses more power than has ever before been obtained on Manuals by any Reed Organ maker in the world. The new improved Independent Bellows, with Blow-Lever, has been introduced into this style of Organ.

The Case is of Solid Black Walnut, of new and elegant design. SIXTEEN STOPS:

Viola, Flute, Melodia, Diapason, Principal, Dulciana, Delicante, Clarinet, Violetta, Cremona, Gamba, Bourdon, Sub-Bass, Vox Humana, Manual Coupler, Forte.

Grand Organ.

Knee-Swell.

It was with great pleasure that I became acquainted with the Cottage Organs of Messrs. ESTEY & CO., and discovered their full, round and sweet tone (between Hautboy and Clarinet), resembling so much the tone of a Pipe Organ. The action is easy and reliable, and I most heartily concede to them my warmest praise and commendation.

Berlin.

JOSEPH JOACHIM,

Director of the Imperial Conservatory of Music.

The ESTEY ORGANS are a real treasure for theatres, whose proportions do not admit of the erection of a Pipe Organ. The instrument I bought awakens, even with closed curtain, the full illusion of a Church Organ.

KONIGSBERG A/P.

MAX STAEGEMANN, *Director of the City Theatre.*

With great pleasure we express our full satisfaction with the ESTEY ORGAN which you have furnished to our Church. In spite of the great size of our place of worship, the instrument is perfectly sufficient in leading and commanding the singing of the congregation; especially is the Manual Sub-Bass of excellent effect. The other registers are likewise so perfectly adjusted and voiced, that one imagines to hear the Violin, Principal or Salicional of a good Pipe Organ. The humidity of last winter has had no influence upon the instrument, and no leaks or disarrangements in the mechanism have occurred. We therefore recommend these instruments for Church and House very warmly.

HILLERSLEBEN.

THE COMMUNAL CHURCH COUNCIL.

OELZE, *Pastor.*

BUSSE, *Cantor and Organist.*

TWO MANUAL ORGAN.



LENGTH, 4 ft. 9 in. : WITH BLOWER ATTACHED, 5 ft. 10 1/4 in. : DEPTH, 2 ft. 9 1/2 in. : HEIGHT, 4 ft. 7 in.
WEIGHT, boxed, 700 lbs.

I have been agreeably surprised by finding not only the mechanism simple and the workmanship solid, but also, and this is better, a remarkable beauty of tone and a great diversity of stops, which by combination will produce most wonderful effects. They are the only Organs which really represent the Pipe Organ, and are therefore to be commended for Homes, Schools, and especially for Churches. It gives me extreme pleasure to add my warmest commendation.

Sevilla, Spain.

BUENAVENTURA INIGUEZ,

First Organist of the Cathedral.

The Cottage Organs of ESTEY & Co. deserve with justice to be called the best instruments of their kind. One is surprised at their full, noble, organ-like tone, precise action, and easy management. The characteristics of the registers are superb, and by proper treatment splendid effects can be produced. The instruments offer the best substitute for small Church Organs, and can be warmly recommended.

LEIPZIG.

H. SANDER.

I have examined the Harmoniums of Messrs. ESTEY & Co., and found them deserving special attention. Their exterior is original, very solid and tasteful in construction. The tone is unsurpassed in beauty, softness and fullness, and approaches in its character very near to that of a Pipe Organ, and can by means of the Knee Swell be easily changed from pianissimo to fortissimo. They have a compass of Five Octaves. The different registers offer a great many modulations of wonderful blendings, and by application of the Manual Sub-Bass one imagines an Organ with sixteen feet pedal.

PRAGUE.

JOHN NEP. SKRAUP, *Music Director at the Dome.*

In deference to the very general wish that Messrs. ESTEY & CO. should produce a PEDAL ORGAN which would enable Professors and Students to practice legitimate Organ Music in their own dwellings, we have much pleasure in announcing that such an instrument has been completed, and is proving a great success.

In addition to their acknowledged superiority and close approach to the tone of the Pipe Organ, we beg to draw special attention to the fact that Messrs. ESTEY & CO. have secured the great desideratum to all Organ Players, namely: a PEDAL CLAVIER of COMPLETE COMPASS—30 notes—arranged in accordance with the theory of the best Organ Builders and Professors of the day.

Style 122. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, and PEDAL BASS of 30 notes, with VOX HUMANA and HARMONIQUE COUPLER. ELEVEN STOPS:

*Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Pedal-Bass,
Harmonique Coupler, Vox Humana, I. Forte, II. Forte.*

These Organs are also provided with the following accessories, viz.: PEDAL COUPLER, PEDAL SWELL, GRAND ORGAN (Foot), GRAND SWELL (Foot), KNEE SWELL, HAND BLOW LEVER and ORGAN BENCH.

I herewith testify with great pleasure to the celebrated Organ Manufacturers, Messrs. J. ESTEY & CO., of Brattleboro, Vt., U. S. A., that their Organs are fine (beautiful) beyond comparison; I rate them above similar instruments of any other manufacturers that I have seen. The tone (sound) is full, round and noble; the touch exceedingly light and easy; the tune of the different registers specific and distinct, and the whole construction of blameless solidity.

London, England.

Prof. AUGUST WILHELMJ.

The Cottage Organ of J. ESTEY & Co., played at a recent concert of the Church choir, by Mr. C. HARNACKE, is very recommendable. The outer and inner construction of the same is solid, the touch easy, and the response of the tone very precise. The great number of registers permits of many modulations and blendings. The organ can be used for the accompaniment of solo, choir and congregational singing, as well as for independent performances.

SALZUNGEN.

B. MULLER,
Ducal Director of Church Music.

The ESTEY COTTAGE ORGANS belong to the most perfect achievements of modern industry. Every musical ear is most agreeably touched by their noble tone, which, with all its power, is capable of producing such soft and charming effects, and these masterly constructed instruments are therefore sure of a lasting appreciation.

LEIPZIG.

DR. JULIUS KLENGEL.

The Organs of Messrs. ESTEY & Co., are the most beautiful and perfect that one can wish. The full, sympathetic tone, its power, and the solidity and durability of the instrument excel everything so far accomplished in this line.

LEMBERG.

LOUIS MAREK,
Director of the Orchestral Union.

The Organ which I bought of you for our Church has charmed us all, and there is only one opinion: the ESTEY ORGANS surpass all others.

LOUISVILLE, KY.

E. W. ELROD, *Organist of Chestnut St. Church.*

ONE MANUAL PEDAL ORGAN.



LENGTH, 4 ft. 2 in. (WITH BLOWER ATTACHED, 5 ft. 5 in.) DEPTH, 2 ft. 7 in. (WITH PEDALS ATTACHED, 3 ft. 9 in.)
HEIGHT, 4 ft. 7 in. WEIGHT, boxed, 665 lbs.

I have played the ESTEY ORGANS in OLE BULL'S Concerts, and was charmed with their beautiful, powerful tone.

Randers.

ED. BULL, Music Director.

I testify to Messrs. ESTEY & Co. with great pleasure that their Harmoniums, independent of their tasteful appearance, excel in a truly noble tone, which, even in its powerful *forte*, never becomes harsh, but is always of the same agreeable character. This cannot be said of many other instruments of that class. A special advantage of these instruments is their easy management and their Bass of extraordinary beauty. I warmly recommend herewith the Harmoniums of Messrs. ESTEY & Co.

BERLIN.

HUGO SCHWANTZER,
Director at the Music Institute.

For months I have played on a number of ESTEY ORGANS, and have come to the conclusion that, compared with others, they are certainly the best. They are distinguished by the purity and softness of their tone, and for ease in touch and management of the registers in the quickest and most difficult combinations; they indeed possess all the improvements which in such instruments are desirable.

CHICAGO.

JOHN McCURDY,
Organist of the Church of the Redeemer

Style 89. This instrument possesses great variety as well as power, and is suitable for LECTURE ROOMS, HALLS, CHURCHES and CONSERVATORIES OF MUSIC. It contains Two Manuals and Sixteen Stops, one Five Octave Set of PRINCIPAL REEDS, one Five Octave Set of FLUTE REEDS, one Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of DULCIANA REEDS, one Two and one-half Octave Set of CLARINET REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Two and one-half Octave Set of CREMONA REEDS, one Two and one-half Octave Set of GAMBA REEDS, one Two and one-half Octave Set of BOURDON REEDS, one Two and one-half Octave Set of DELICANTE REEDS, the VOX HUMANA, MANUAL COUPLER, and a *full scale* of THIRTY PEDALS.

Every Organ is provided with PEDAL COUPLER, GRAND ORGAN FOOT SWELL, KNEE SWELL, and DOUBLE BELLWS. There are two Blow Pedals which can be used, if desired, as in the ordinary ESTEY Organ, and a Blow Lever, which can be worked by an assistant, if necessary, and also operated independently of the Pedals, thus ensuring a steady and constant supply of air. Attention is specially requested to the full Pedal scale of *thirty notes* in this Organ. It supplies a want long felt by Organists, and will tend to make the ESTEY Two Manual Organs more popular than ever. A seat for the Organist accompanies the instrument. The case is of Solid Black Walnut, elegantly carved and richly finished. SIXTEEN STOPS:

*Viola, Flute, Melodia, Diapason, Principal, Dulciana, Delicante, Clarinet,
Violetta, Cremona, Gamba, Bourdon, Pedal Bass, Vox
Humana, Manual Coupler, Forte.*

Grand Organ. Knee-Swell. Pedal Coupler. Foot-Swell.

The Organs of ESTEY & CO., in Brattleboro, I consider the most beautiful instruments of their kind. I have often played them in ensemble pieces and heard them in orchestral concerts, amalgamated with the most diversified instruments, and found that the round, full and beautiful tone, in spite of its soft, never harsh sounding quality, always predominated.

The sound of the ESTEY instruments is in strict imitation of a Church Organ, and one can play, even with a sixteen feet register, compound and close harmony, without (as is the case in other Harmoniums) causing a confusion of sounds.

Warsaw.

LOUIS GROSSMAN,
The Great Composer, Virtuoso and Organist.

Having often had the opportunity to examine the ESTEY ORGANS of all styles, I feel it my duty to recommend them most warmly, not only for their splendid, powerful and precise tone, but also for their easy management, and have the intention to introduce one of the ESTEY Pedal Organs to the public at a concert arranged for that purpose.

LEIPZIG.

FRANZ PREITZ, *Organist of the Bach Society.*

Concerning the Pedal Organ No. 89, employed during the performance of the opera *Faust* at the Hamburg City Theatre, and Madame CHRISTINE NILSSON's debut, Mr. MEINARDUS writes: 'The Organ accompanied her singing! The instrument is from the manufactory of J. ESTEY & Co., U. S. A., and purchased for the Theatre. It excelled by its noble and full-sounding tone.'

HAMBURG.

LUDWIG MEINARDUS, *Court Orchestral Director.*

I have examined at Mr. WARMUTH'S the Pedal Organ of ESTEY & Co., and express as my opinion that the fullness and power of this Organ are perfectly sufficient for its use in middle sized Churches, and that its quality is such as to give pleasure and edification to the congregation.

CHRISTIANIA.

H. ALBRECHTSEN, *Organist of the old Akers Church.*

TWO MANUAL PEDAL ORGAN.



LENGTH, 4 ft. 11 in. (WITH SIDE-BLOWER ATTACHED, 6 ft. 1 in.) DEPTH, 2 ft. 9 in. (WITH PEDALS ATTACHED, 4 ft.)
HEIGHT, 5 ft. WEIGHT, boxed, 925 lbs.

IN France to-day the highest ambition of the Organist, as well as the Crowning Honour which can be conferred upon an Organist, is the position of "Organist of the Church of the Madeleine, Paris." It is with no small satisfaction, therefore, that Messrs. ESTEY & COMPANY present the following Testimonial from the present occupant of that proud position, as far outranking any decisions of Juries:—

I have played upon the Organs of Messrs. ESTEY & COMPANY, and have been charmed with the quality of Tone, which comes very near that of a Pipe Organ, and offers the same resources to the player.

CAMILLE DE SAINT-SAËNS.

Originally opposed to the Harmonium on account of its rattling, and, in the end, tiresome tone, I do not hesitate to declare that the ESTEY ORGAN has entirely changed my views in this respect. The ESTEY ORGANS excel in noble fullness of tone, softness and variety of shading, the distinct characteristics of the different registers, and piancy of tone through all grades, from the softest breath of the *piano* to the powerful *forte*, as well as in the incredible precision of touch, which even permits staccato playing. In possession of one of the most perfect productions of this firm (a double Manual Organ with sixteen registers), I can assert that this instrument, which hides in its fine and tasteful body the varied notes of an orchestra, and combines the clearest sounds of the flute and clarionet with the stringed voices of the gamba and violoncello, giving the most surprising effects by the combination of its different registers, affords me daily pleasure.

VICTORBUR.

M. D. HAUFERMANN, *Pastor.*

Style 91. This Organ corresponds with Style 84 in Stops and Attachments, while the Case has a handsome

PIPE TOP

which gives a striking elegance not otherwise attainable, and will be found very desirable for those who choose to afford it.

The Harmonium, or Cottage Organ No. 91, from the factory of ESTEY & CO., in America, is distinguished from all other instruments of this kind by the beauty, fullness, and organ-like character of its tone, and is thereby to be very highly recommended for House and Church use.

Schwerin.

O. KADE,

Music Director of his R. H. the Grand Duke, and Director of the Court Chapel Choir.

After having had occasion to examine the Cottage Organs of Messrs. ESTEY & Co., it gives me great pleasure to confirm the opinion of so many judges and artists, that the tone of these instruments is of unsurpassed beauty, and that the various combinations of the different registers can be obtained with such facility. Added to this are the easy management, the precise response of the tone, the perfect working of the blowing pedals (in consequence of an original construction of the bellows in these instruments), and the solid and tasteful external appearance, so that I cannot help pronouncing the Cottage Organs of Messrs. ESTEY & Co. the most perfect of their kind, and do recommend them very warmly for use in School, House and Church.

HELSINGFORS.

RICHARD FALTIN,

Music Director at the Imp. Alexander University, and Organist at Nicolai Church.

I have examined and tried the ESTEY ORGANS, and have found them very excellent for the Salon as well as for the Church.

CHRISTIANIA.

LUDW. M. LINDEMANN,

Organist at Vor Frelser's Church.

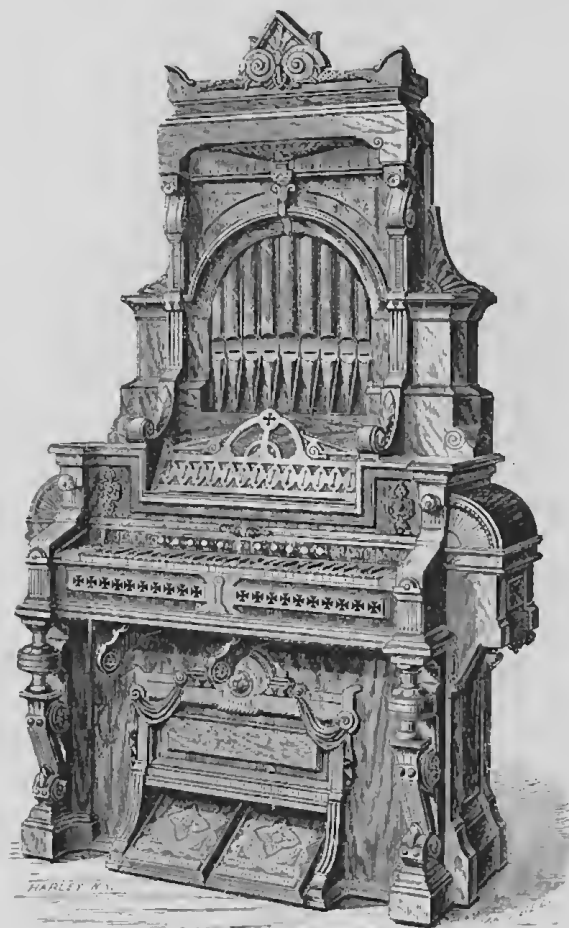
The Cottage Organs of J. ESTEY & Co., in Brattleboro, North America, are distinguished by a very agreeable and soft, although full tone, which even in prolonged playing does not in the least affect the nerves of the ear. The intonation of the different registers is through all octaves rightly adjusted, perfectly characteristic, of manifold variety, and attaches itself, with very strict rendition of every tone, so closely to the human voice, that the instruments are not only appropriate for the performance of classical pieces or for public and domestic devotion, but also for accompaniment of solo singing. They further recommend themselves by easy management, solid workmanship, and tasteful finish, and with these advantages will find universal approbation.

MÜNICH.

FRIEDRICH RIEGEL,

Prof. of Music, and Organist at the Protestant Church.

BOUDOIR ORGAN, PIPE TOP.



LENGTH 4 ft. 6 in.; DEPTH, 2 ft. 1½ in.; HEIGHT, 7 ft. 7 in. WEIGHT, boxed, 650 lbs.

The ESTEY COTTAGE ORGAN which we use in the Musical Academy is not properly to be called "Harmonium," for the Harmonium has academically no authority, while I have not the least doubt that the ESTEY instruments in a short time will find introduction into the most exclusive and distinguished Concert Halls, because they combine with the solemn expression of an Organ all the shades of the best Piano. The more I play upon the instrument the more it pleases me.

Schwerin.

CONSTANTIN STERNBERG.

After a trial of twelve years I feel safe in saying the ESTEY ORGAN I purchased of you has no equal. I have played upon nearly all the different kinds of Cabinet Organs manufactured, but have failed to find one which will compare favorably with the "ESTEY."

PHILADELPHIA.

PARK MCFARLAND, JR.,
Organist, Church of the Redeemer.

New Salon Organ.

STYLE 900.

We have the pleasure of presenting herewith Specifications and Description of our new SALON ORGAN. We have no hesitation in pronouncing this the finest Reed Organ yet manufactured. In its marvellous qualities of tone, it is simply unapproachable; and in its unique and tasteful Case, introducing the highest ideal of architectural design, it is without a rival.

Its characteristic voicing is the result of years of study and experiment, both in the construction of the Action and in the Voicing of the Reeds.

With this Organ, one skilled in its use has at his command a whole orchestra; and with reeds so quick to respond to the lightest and most delicate touch, the finest and most classical music can be produced with wonderful and delighting effect.

We invite especial attention to the HARP *ÆOLIENNE*. Subjected as it is to absolute control by the use of the Knee-Swell, the beautiful, dreamy and entrancing melody of the *Æolian* Harp is imitated with astonishing fidelity.

Special examination of the CLARINET, HAUTBOY and FLUTE, is also invited. It is very customary among manufacturers to attach the names of different musical instruments to their stops, with no regard to their *characteristics of tone*; but in this Organ the performer can introduce either stop with the assurance that the special musical effect desired will be secured.

It gives me great pleasure to give due praise to Messieurs J. ESTEY & CO. for their really splendid Organs. The tone of these instruments is full, noble and charming, and has the advantage of pleasing and captivating the ear. To these artistic qualities must be added that they are of solid workmanship and of the most elegant finish, and I doubt not their having an extraordinary success in Russia.

St. Petersburg.

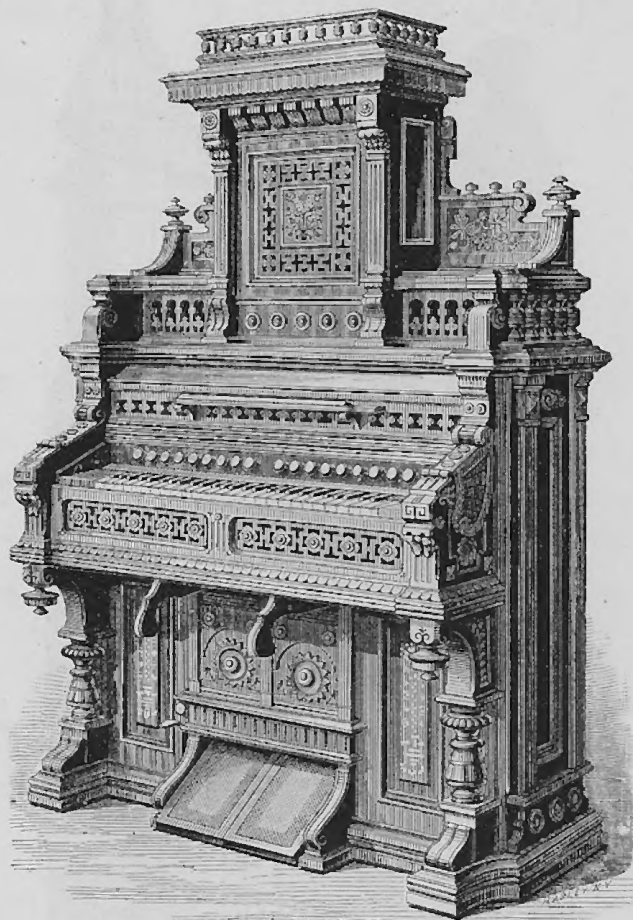
RUBINSTEIN.

The organ has arrived and I am delighted with it. I think it is the finest instrument I ever placed my fingers upon. I wish you the success that your superb instruments and business enterprise merit.

NEW YORK.

JULIA RIVE-KING.

NEW SALON ORGAN.



HEIGHT, 6 ft. 7 in.; LENGTH, 4 ft. 7 in.; DEPTH, 2 ft. 1½ in. WEIGHT, boxed, 700 lbs.

SPECIFICATIONS

SUB-BASS,.....	16 ft. tone, very deep and powerful.	GAMBA,.....	(Bass), 8 ft. tone, mellow and soft.
CLARINET,.....	(Treble), 16 " strong and characteristic.	HAUTBOY,.....	(Treble), 8 " strong and characteristic.
BOURDON,.....	(Treble), 16 " strong, round and rich.	FLUTE,.....	(Treble), 4 " brilliant and characteristic.
ROYAL JUBILANTE, (Treble), 16	" very fine solo stop.	VIOLETTA,.....	(Bass), 4 " for accompaniment.
DIAPASON,.....	(Treble), 8 " round and pipe-like.	CORNETTINO,.....	(Bass), 2 " soft, string tone.
MELODIA,.....	(Bass), 8 " round and pipe-like.	CORNET ECHO, ..	(Bass), 2 " very soft—echo effect.
DULCIANA,.....	(Treble), 8 " mellow and soft.	HARP AEOLIANNE, (Bass), 2	" imitative, unique, charming.

ACCESSORIES.

HARMONIQUE,.....	nearly doubles the power and brilliancy.	I. FORTE,.....	swells right hand.
GRAND ORGAN (Pedal),	draws full power of the Organ.	II. FORTE,.....	swells left hand.
VOX HUMANA,.....	tremulous effect.	KNEE SWELL (Right),	opens swells from middle C up.
		KNEE SWELL (Left),	opens swells from middle C down.

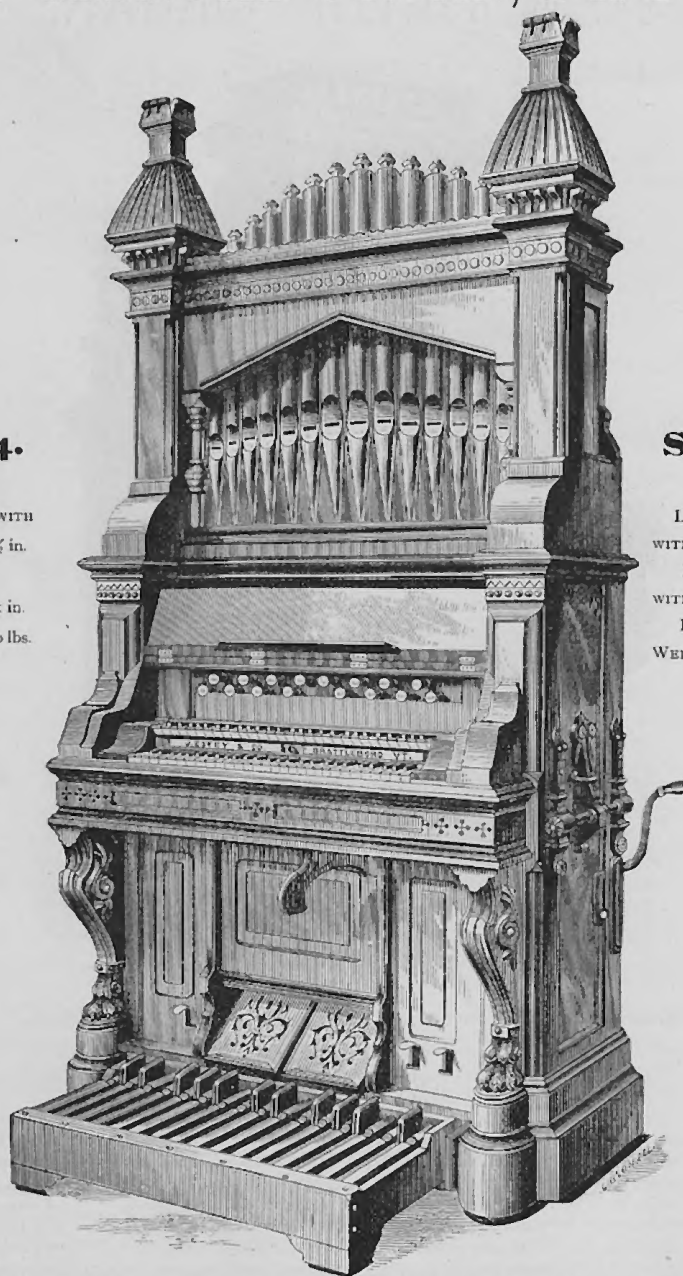
TWO MANUAL ORGAN, PIPE TOP.

Style 94.

LENGTH, 4 ft. 7 in.; WITH
BLOWER, 5 ft. 10½ in.
DEPTH, 2 ft. 9½ in.
HEIGHT, 8 ft. 11 in.
WEIGHT, boxed 1060 lbs.

Style 96.

LENGTH, 4 ft. 11 in.
WITH BLOWER, 6 ft. 1 in.;
DEPTH, 2 ft. 8 in.
WITH PEDALS, 4 ft. 1 in.;
HEIGHT, 9 ft. 3 in.
WEIGHT, boxed, 1300 lbs.



These noble Organs correspond in every particular with Styles 87 and 89, and have, in addition, an imposing PIPE TOP. For elegant appearance, and quality and power of tone, they have NO EQUAL. The Pipes are richly embellished, the ornaments are deftly carved, and the case is of Solid Black Walnut.

With pleasure I acknowledge that the Cottage Organ, No. 96, answers its purpose to perfection, and contributes largely to our edification and devotion at the Church service. Its tone is a soft, noble one, and at the same time so powerful as to fill every space in the Church building.

CASTLE HEILIGENKREUZ (Bohemia).

CHRISTIAN, BARON KOTZ.



WHEN a Company by legitimate manufacture and actual production reaches the number

—100,000—

in process of consecutive numbering, it is an event which deserves more than a passing mention or casual remark. It means very much in many ways. It indicates

First.—A high business standing, and good reputation for probity and fair dealing.

Second.—A very high reputation for quality of work, in

Tone,

Workmanship,

Durability.

Third.—A very extensive system of manufacture.



We call especial attention to the custom quite prevalent now-a-days among some Organ houses, of taking an arbitrary number (say 50,000) as a basis, and then rapidly increasing their numbers, as their neighbors outstrip them in actual manufacture, so that these signal numbers like the above are often reached **ON PAPER** by such jumps, before the slower, but equally certain steps, of **LEGITIMATE** numbering.



